

having erected this temple to the memory of Antoninus has been ascribed to his successor in the empire. The inscription on the front of the portico is *ANTONINO KAI DIVA FAVASTINA, EX. A. C.* Six columns formed the portico in front, with two more on each side; all of which remain, though much decayed. Each column has its shaft, 38 feet 3 inches in height, and 4 feet 10 inches in diameter, of one block of "cippolino" marble, so called from the resemblance of its layers to the green and white shades of the leek (*cippola*, *It.* an onion). By some writers the columns are said to be of Phrygian marble.

This marble is supposed to have been brought from Carys, one of the Cyclades in the *Ægean sea*, alluded to for its rocky nature by Statius, "Non te, saxosa Caryste" (*Theb.* vii. v. 370); and also by Lucan, "Qua maris angustat fauces saxosa Carystos" (*De Bell. Civ.* l. v. 232); and the green layers of which the marble is composed are compared by Statius to the waves of the sea, "Et Chios, et gaudens fluctus æquore Carystos" (*Syl.* l. 11). Valadier mentions that the introduction of such marble for columns was ascribed to Augustus, and that the marble was called by his name.

The whole of the cornice and pediment of the front is destroyed, though much of the former remains on the flanks, well executed, but having neither dentils nor modillions, the only instance, I believe, of their omission in a Corinthian example.† In the frieze, on the sides, is an enrichment composed of griffins, vases, and candelabra. Within the walls of the ancient temple a modern church is formed, dedicated to S. Lorenzo.

The Temple of *MARS ULTOR* is supposed to have been erected by Augustus in his Forum on the occasion of his going against Brutus and Cassius, and to have been dedicated by him on their defeat to Mars the *Avenger* (*Ultror*). Other writers assert that it was built by Augustus on the occasion of his recovering from Phraates the eagles of the legions under Crassus and Antony, which had been defeated by the Parthians. Some critics, from a passage in Ovid, contend that this temple should be called that of *Mars Bialtor*, i. e. Twice-avenger:

"Parthe refert aquilas : victorque porrigit arcus.
Pignora jam nostri nulla pudoris habes
Rite Deo templumque datum nomenque Bialtor."
FAUST. l. v. v. 593.

Yet it is not impossible that *two* temples were dedicated by Augustus to Mars as the avenger, and that the recovered Roman standards were placed in one, which, from ancient medals of Augustus, must have been circular, and which is believed to have been the temple under the hill of the Capitol, alluded to by Dio Cassius in his mention of the dedication of the eagles. The temple which we have been considering formed part of the Forum of Augustus, the two being often spoken of together, as "Forum Augusti cum sede Martis Ultoris." Of this once magnificent temple only three columns and a pilaster of the flank of the Corinthian order remain. On the walls of the cell is erected the campanile of the convent of nuns, called the *Annunziata*, whose buildings occupy the site of the ancient temple. Augustus ordered that the Senate should always hold in this temple their consultations on affairs of war.‡ The original structure, of white marble, as ascertained from the plans of Labacco and Palladio, consisted of a noble portico of eight columns in front, having four behind them, there were eight columns on each flank, in the interior were two rows of six columns each. The proportions are very large, the diameter of the columns being 6 feet, and their height 38 feet, consequently they are nearly ten diameters high, and the loftiest in Rome. The details of this building are very rich, and afford a good example for

"Il marino di queste colonne è l'antico Caristo, marmo che si trae dall'isola di Caristo, una delle Cicladi, detta parimente regione da Stazio, e da Luciano Simoes." (*Valadier*.)

† The example of the Temple of Vesta, at Tivoli, is without modillions and dentils, although it has the undivided member denominated "*denticello*."—*Ev.*

‡ *Fallor ? an arma constant ? non fallimur, arma constant :*
Mars venit et cuncta veniens bellum alijq. dedit.
Uxor, ad ipse suo collo decedunt amore,
Templaque in augusto conspectanda foro.
Et Does not ingens, et opus ; deditur in Urbe
Non aliter nisi Mars habitare eul. &c.

OVID. *Fast.* v. 549.

imitation. It is highly probable that the architect of this temple was Hermodorus, the same who designed the temple of Jupiter Stator, and he is recorded to have built a temple in honour of Mars. Augustus, who prided himself that having found Rome of wood, he would leave it of marble, erected many stately buildings in that city; and his example was followed by his friends and relations, but by none more than by Marcus Agrippa, his son-in-law. Of the numerous public works built by him, the most celebrated is that which is one of the greatest ornaments of Rome, the temple of Agrippa, or, as it is most commonly called, the *PANTHEON*,†

"To art a model."

Michael Angelo considered that the portico, the interior, and the attic were erected at three different epochs.‡ Pliny speaks of it (*Book 3*) as if the portico was built by Agrippa, and says that he dedicated it to Jupiter the Avenger. The inscription on the frieze records that Agrippa built, at all events, the portico: "M. AGRIPPA L.F. COS. TERTIUM FECIT." He wished to place a statue of Augustus within the temple, which that emperor would not permit, but allowed him to set it up in one of the niches under the portico (*Dion. b. liii.*); Agrippa therefore determined to make the portico worthy of its destined inhabitant, and the result is the splendid composition so well described by Lord Byron:—

"Simple, erect, severe, austere, sublime—
Shrine of all saints, and temple of all gods,
From Jove to Jesus—sacred and blest by Time,
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man
plods
His way through thorns to ashes—Glorious dome!
Shalt thou not last ? Time's scythe and tyrant's
rods
Shiver upon thee—sanctuary and home
Of art and piety—Pantheon ! pride of Rome !"
CHILDE HAROLD, Canto iv. 140.

The portico, which is of the Corinthian order, consists of eight unfluted columns in front, having eight more behind, disposed in two rows (i. e. two behind each angle column, and two behind the second columns from the angles). The diameter of the columns measures 5 feet, and each shaft is 38 feet 8½ inches high, is in one block, weighing 45 tons. The front columns are of grey granite, the inner ones of red oriental granite, the capitals and bases are of white marble; the architrave and frieze are in single blocks, extending from centre to centre of the columns, and weighing 36 tons, each block being 15 feet long, 6 feet 8 inches high, and originally 6 feet thick; the cornice is 4 feet 3 inches in height. The pediment is generally considered too high (at least, according to the proportions in Greek temples), and its effect is much injured by the second pediment rising above it. Pliny states that this temple was adorned with statues, the work of Diogenes, the Athenian, and which were, no doubt, placed at the angles and summit of the pediment, and the tympanum was also probably enriched with figures in relief, as shown by Palladio. In the niche corresponding to that in which the statue of Augustus was placed, was the statue of Agrippa (of the "heroic" size, and now in the Palazzo Grimani; at Venice), and his ashes were preserved in a beautiful porphyry sarcophagus, now containing those of Pope Corsini, and placed in the church of Saint John Lateran. The walls of the Pantheon, constructed chiefly

* A modern Pantheon has contrasted, with as much truth as bitterness, the imperial boast with the practice of a modern architect, to whom we owe the perishable splendour of Regent-street:—

"Our Nash has prov'd himself a much greater master,
His found London brick, and will leave it of PLASTER."

‡ Cordially agreeing with Mr. Bartholomew (*Specifications for Practical Architecture*, ch. 32, &c.) in his condemnation of external stucco, and in his conviction that its use has tended to degrade architecture, I believe that we cannot expect to have good street architecture so long as stone is limited, in some compass, whether master, patent cement, stucco, and gesso, or any other material, which are used entirely with Portland stone, with the north and west sides, which are built with "compound" fronts, and the difference will be seen at once; and it is probable that the latter, with their constantly recurring patchings, stoppings, and colourings, have already cost more than the opposite fronts.

† The western portico of the New Royal Exchange, London, is partly copied from the Pantheon; it does not, however, project so much as its prototype by an intercolumniation, and consequently has fewer columns within the portico.

‡ Mr. Gwilt thinks the circular part was built in the time of the Republic, with the simple large niches in the interior, and that Agrippa added the portico at 14 A.D. But he died before that date, viz. 18 B.C.

of brick, are 23 feet in thickness, having at every 3 feet in height a layer of tiles, the weight over each opening being discharged by arches also formed of tiles; the dome is constructed in a similar manner, diminishing by degrees to the thickness of 3 feet at top, with an opening of 30 feet diameter, the sole aperture by which the vast building is lighted. The great doorway is 39 feet high and 19 feet wide, having folding doors of bronze, through which is entered the Rotunda, which is 142 feet in diameter,* the height of this immense circle is the same. The interior circumference is ornamented with eight recesses (of which the doorway is one) converted into chapels; they are adorned with columns and pilasters, 34 feet high, of yellow antique marble. These columns are fluted with eagles one-third of their height. Agrippa decorated the interior with statues of bronze and silver, among which that of Julius Cæsar occupied the most conspicuous station, and he dedicated it to *all the gods*, whence its name of the Pantheon. The continued entablature over the interior columns is of white marble, except the frieze, which is of porphyry, and the dome is divided into panels or caissons in five stages. Puccinno says that the temple was covered with silver tiles, which were destroyed by lightning, and that the emperor Hadrian, in the year A.D. 130, covered it with bronze. Pomponius Leto and Prospero Parisio add that the interior was covered with plates of silver, which were taken away by Heraclius, the nephew of Constantine, in the year A.D. 636, together with the statues and other decorations, to adorn the new city of Constantinople. The pavement is set in patterns alternately of porphyry and granite. The effect of the light pouring into this mighty fabric through its single "eye," is truly wonderful. "The flood of light, which once fell through the large orb above on the whole circle of divinities, now shines on a numerous assemblage of mortals, some one or two of whom have been almost deified by the veneration of their countrymen." (*Note to Childe Harold*, canto iv. 147.) Among the mighty dead, lies the great master, Raffaello, whose bust adorns the interior, with many effigies of the illustrious departed, some by the hand of the modern Phidias, Canova. This building, of which the architect was Valerius, a Roman, born at Ostia, was in 609, A.D., converted into a church by Pope Boniface IV., and dedicated by him to the service of the Virgin and the holy martyrs. Various alterations were made by the Popes; in the interior, by Benedict XIV.; Alexander VII. restored three columns of the portico; Clement IX. added the heavy railing between the columns of the portico; and under Urban VIII., Bernini erected the campanile towers behind the pediment, whilst the same pope carried away the bronze covering of the dome, which he cast into cannon, and out of which he also made the four colossal twisted columns (they are 120 feet high), supporting the canopy of the high altar of St. Peter's, a robbery which drew down upon him the bitter psquinade—

Quod non fecerunt Barbari Romæ, fecit Barbarini.†

Our notions of the extraordinary taste of the Romans for magnificent buildings must be heightened, when it is considered that the superb edifice under review was probably only a saloon to the baths of Agrippa, erected by that great patron of art, and plans of which have been given by Palladio and others, on a scale of great splendour. It is also the opinion of some antiquaries, that the original floor of the Pantheon was considerably below the pavement of the portico, and that the interior could be completely flooded by water being led through it, so as to form one vast swimming-bath. The Thermæ, or baths of the Romans, formed a remarkable feature

* The diameter of the dome of St. Peter's is 129 feet, of St. Paul's 113 feet, of St. Sophia 118 feet, of St. Maria della Fiore (Florence) 135 feet.

† That which Barbarians left undone at Rome, the Barbari did; in allusion to the family name of the pope, who scrupled not to demolish the ancient temple of those riches which even the Barbarians had respected.

‡ Agrippa alone constructed 178 public baths at his own expense. He is introduced by our Shakespeare in the dramatic personæ in "*Anthony and Cleopatra*," as one of the chief captains of Cæsar (Augustus), who there bids him "Go forth, Agrippa, and begin the fight." He did good service at Philippi and at Actium, and had defeated Sextus Pompey in a naval engagement (and for which he had the first naval garrison ever decreed on such occasions. He was one of the greatest men of the Augustan age, and his generosity was only equalled by his modesty; he refused a triumph for his many victories.